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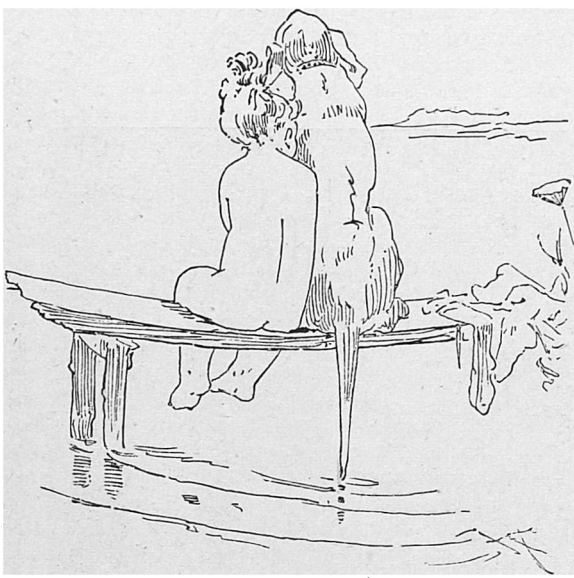
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THE PICTURE THAT MADE PIGLEHEIM'S NAME FAMOUS.

STUDIO OF BRUNO PIGLEHEIM.

THE furnishing of the studio should convey some of the most useful suggestions as to the proper arrangement of decorative material. If any person is familiar with the effect of decoration it certainly should be an artist in whom the sense of good taste is reasonably expected to be largely developed.

Many of the most artistic and useful bits of illustration that this journal has given have been the glimpses of the interior of artists' studios

pally on account of a very odd and a very clever picture, of which we show an outline sketch.

While it is possibly foreign to the usual tenor of our articles to suggest anything of a biographical character, it may be permitted us to refer briefly to the career of this artist, Bruno Pigleheim, especially in view of the exceeding clearness with which the sketch here shows the peculiarity of the studio arrangement.

Pigleheim from the beginning of his work has been influenced by a decorative instinct and governed it somewhat with the fleshy tendencies of Makart. His first notable work was an extensive parlor decoration for a wealthy resident of Hamburg. Then followed a series of smaller pieces better calculated to attract the eye of the artistic than the commercial world, and inspired with the thought that the peculiar phase of decoration which he represented is destined to prevail, he established a school of followers, who accept him as their master and are guided in their labors by his hand.

At the International Exhibition in Munich, 1879, much attention was aroused by Pigleheim's painting of the Angel of Death at the Cross, and the reception of this work was the practical opening of the artist's popularity. Appreciating the advantages of decorative painting, which was then demanding the attention of artists generally, he devoted his time to that phase of art and filled his studio with the most beautiful productions of this character. It was during this season of his practical work that he produced that charming little sketch of a child and dog sitting on a plank stretched out over the water, and which we give as a head piece to this short article. This, rather than all his more ambitious work, has served to

of curios and objects which he has gathered together from all parts of the world, although in it all he has not lost sight of the essential idea of comfort.

THE fine art of Japanese embroidery was illustrated last month in the sixteen panels exhibited by the American Art Association. Such triumphs of ingenious art are beyond verbal description. Like the "What is It?" and kindred curiosities they or their pictures must be seen to be even partially appreciated.

Two of the finest theatres in the United States, artistically considered, are Niblo's and the Grand Opera House. They are also the two most hideously defaced under the plea of decoration. If bad frescoing was a statutory offence, the "decorators" of these houses would merit the limit of the law.

THE rage for illustrating our daily papers continues to grow with the meat it feeds on, till it will be soon necessary for the regular illustrated papers to leave their pictures out and publish nothing but news in order to fill the field their new rivals are abandoning.

THE fashion of setting pictures in the wall as panels, instead of hanging them in front of it, is reported to be coming in for the decoration of dining-rooms. It is a very good fashion indeed, and our dining-rooms will not be the losers by its general adoption.



STUDIO OF BRUNO PIGLEHEIM.

which have appeared from time to time in our pages. The view of the workroom of a man with whose name we are more or less familiar, or the actual reproduction of an existing and real apartment, is much more interesting and gratifying than the portrayal of an ideal interior where the imagination of the designer only is drawn upon for the details.

Within the past year the artist whose studio we give below has become widely known, princi-

make his name familiar throughout the world; it caught the public fancy and in that way carried the fame of the painter to the most remote places.

The peculiarity of his style is very well conveyed in the expression of a prominent critic who said: "If I were the devil I should select Pigleheim as my court painter."

His studio, of which we give a view, is in Berlin and resembles a museum in the collection

BANNER SCREENS. Banner screens fastened to the mantel shelf are best arranged upon rings attached to a cross bar. A background of dead gold velvet may be chosen, with a strip of Macramé lace across the top as nearly the same color as possible; the clover may be rendered in light green cloth applied on, and the variations, veins and shades can be worked in darker silks or crewels. Cherry wood will be suitable for the stand or cross bar with rings.